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*A SONG OF A SUMMER DAY*

(First Prize May Competition)

*William H. Zerbe*

# The Photographic Times

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## THE MONTHLY COMPETITION.

**W**E are fortunate this month in having an unusual number of excellent entries to select the winning prints from. In addition, to this they vary greatly in both subject and in treatment, and consequently are correspondingly good from the educational standpoint.

The winning prints in this month's competition fully demonstrate that both the sharp focus and the diffused picture

can possess artistic value and merit when intelligently interpreted.

There never will be an end to the discussion between the always "diffused," and the always "sharp focus" man as to the relative merits of such treatment of subjects pictorial. The saner of us will choose the middle course and exercise our own judgment as to the proper treatment to be employed and vary the amount of diffusion or sharpness to suit the subject in hand.



*WADING*

(Second Prize May Competition)

*William Wheelock*





BROADWAY AND FIFTH AVENUE

(Honorable Mention May Competition)

Harry A. Brodine

The founders of the Photo-Secession introduced the ultra impressionistic methods intelligently and skilfully, but, unfortunately, many would be pictorialists without the judgment and training of these masters, deemed almost anything good provided the focus was so far out that one could scarce distinguish between landscape and portrait.

Salon walls were covered with meaningless masses of light and shade that only the title in the catalogue could classify. Small wonder then that the more intelligent should decry such work and hark back to the crude always sharp focus rendering, that at least afforded some insight into what was being attempted.

On the other hand the true artistic merit of intelligently used diffusion could not help but command admiration, and soon the studious amateur began to think for himself and to employ such measure of diffusion or sharpness as seemed in

his judgment most in keeping with his subject. Fortunately, we are a sane if enthusiastic people and to-day the salon walls are filled with true pictures, some sharp, some diffused, but all showing a reason for their being, and evidencing study and training.

The first prize award in this month's competition demonstrates the value of the happy medium between ultra sharp and ultra diffused in subjects of that nature.

"A Song of a Summer Day," by William H. Zerbe, carries off the honors. It is not only pictorial but pleasing, and fully carries out the meaning of its title. In composition, it is almost perfect, and it seems almost impossible that every object in the picture should fall so naturally into perfect harmony. Note how the curving line of the brook leads you gracefully into the picture, and then on naturally in a perfect double curve to the vanishing point. Note also how per-

fectly the mass of shrubbery in the lower left hand corner is balanced by the large tree on the bank opposite. Again how the more distant groups of trees form the necessary lines of opposition to the curving line of the brook, the whole forming a picture that will always afford rest and pleasure no matter how often you look at it. Truly, this was a picture well worth studying and waiting for. Data, made in August, 5 P. M., 2 seconds exposure, Rear combination, Goerz lens, 24 inch focus, stop F13, Orthonon plate, Ozobrome Tissue.

The Second Award goes to Wm. Wheelock, for his picture entitled, "Wading," a picture entirely different in subject and treatment, yet one almost equal in artistic merit and beauty. A commonplace subject true enough, one that almost any of you could secure, yet it has

been treated in just that "different" manner that separates the mere snap shot from the true picture. Here diffusion has been employed to good advantage, softening the outlines of the figures and adding distance and atmosphere. Had this been taken critically sharp and with the subjects staring in the camera, we could have had the ordinary snapshot that would have been passed by without exciting even temporary interest. Sometimes it is just the little things that help to make the picture. Data, made in August, 10 A. M., good diffused light, 1/20 second exposure, through five times ray screen, 5½ inch R. R. lens, stop F8, on fast Iso plate, 3¼ x 4¼ and enlarged to 6½ x 8½ on Royal Bromide Paper.

The First Honorable Mention was awarded to Mrs. Charles S. Hayden, for her charming example of home portrait-



THE DUSTY PIKE

(Honorable Mention May Competition)

C. F. Potter, Jr.





EVELYN

*Mrs. Charles S. Hayden*

(Honorable Mention May Competition)

ure entitled "Evelyn." In view of the many "soot and whitewash" atrocities perpetrated in the name of home-portraiture, it seems a pity that a greater number of amateurs cannot grasp the simple principles that underly this most interesting branch of the art. Here is a picture that any professional would be proud to acknowledge, yet it was made with a home made camera, by the light of an ordinary window, and without any of the accessories deemed so necessary by the professional. Just to demonstrate that this picture was not a "happy accident," we reproduce another of Mrs. Hayden's pictures entitled "My Auto Girl," taken under exactly the same conditions, and with the same home made apparatus. There is no use in calling your attention to the merits of

these two pictures, as they are too obvious. Just study the pictures and the data—then go and do likewise. Data, taken with home made camera, Steinheil Portrait lens, wide open. Three seconds exposure, Cramer Crown plate, bright summer day, in an ordinary room, with bay window facing East, printed on Willis & Clements KK. Platinum paper.

The Second Honorable Mention was awarded to C. Fred'k. Potter, for his picture entitled, "The Dusty Pike." While obviously a snapshot, it evidences a knowledge of the pictorial, and an ability to make the most of an opportunity. Here again we have a commonplace subject made pictorial by good judgment—that's the whole story—there are pictures everywhere if you will only see them—and when you do see them record only



MY AUTO GIRL

Mrs. Charles S. Hayden

the picture without endeavoring to crowd a whole township into the confines of a 4 x 5 plate. Data, made with Graflex camera, Series III., Goerz lens, 8½ inch focus, F8, on 4 x 5 film pack, 1/100 second exposure, late A. M. in September, enlarged on Helios Bromide and Sepia toned.

The Third Honorable Mention, "Broadway and Fifth Avenue," by Harry A. Bodine, again seems to demonstrate the pictorial and illustrative value of a "snap shot" when intelligently made. To an exiled New Yorker this picture will look mighty good," as it conveys a splendid idea of this always busy cross road, and thoroughly evidences the typical "New York hurry." Unfortunately the data accompanying this entry have

become mislaid, so we must forego these interesting details in this instance.

Surely this month's awards afford a sufficient variety in subject and treatment to warrant your attentive study and much should be learned from the pictures themselves without thought as to the entirely inadequate attempt of your critic to point out their merits.

If you want to produce pictures you must study, you must learn to eliminate the inconsequential detail, you must learn harmony both of tone and outline—if these terms are meaningless to you, obtain some one of the many good books on composition and learn what they do mean.

Owing to the unusual demand upon your critic's time, the criticism of non-winning prints must be foregone.

## EYE VISION AND LENS DEFINITION.

BY CHARLES R. KING.



ONE of the most extraordinary and enduring of misconceptions which frequently appears in print is the idea that a photographic lens when stopped down to give microscopic definition differs from the ordinary vision.

These ideas emanate from persons who have cultivated special notions upon "art"—that kind of art which is usually represented by very bad drawing and false perspective and to conceal which a cloak of blurring and smudging is introduced so that the person who views the picture may exercise his "imagination" in his painful endeavors to understand the object and meaning of the "picture" and this so covers up the slovenly efforts, or incapacity, of the "artist" that he is, by this means, enabled to accuse his critics of want of education to really understand his modern high-class impressionism. This want of ability in making pictures, has enabled hundreds to become "painters" without any knowledge of drawing. It sufficed to drag a piece of decayed brown paper through mud, to frame it in some wierd and extraordinary border, and then hit upon an appropriate title to secure its admission to some gallery of the "new art." Such pictures are only too common. I have seen in a gallery of modern art hundreds of "pictures" of this sort. The sane visitor left with the absolute conviction that the "paintings" were painted by inhabitants of lunatic asylums, or in some cases by children under the age of ten. In one picture the mud thickly daubed on to the dirty background was actually peeling off on to the floor! In others the head ached to grasp at the

meaning of the hodge-podge dabbling on the canvas. Sea waves in crimson, of shape like carpenters' shavings, or bundles of snakes; skies in green and crimson, filled with fantastic forms; human beings whose nether portions were merged in curling shapes with earth and sea and whose visages were usually green or violet; and yet other "pictures" in chaotic gray-browns with vague ghastly forms resembling graveyards suddenly emptied of their dead—all this represented the style of "art" which photographers now cripple their lenses to imitate; because they think it "high-art." As a matter of fact no good painter would hide his talent beneath such daubing. Bouguereau, would he have ever consented to cover up his exquisite delineations of Nature beneath the awful colorless daubing of Puvis de Chavannes? The fact is that Puvis de Chavannes could not draw anything properly; so he daubed; and he led the "new school" and the thousands who, like himself, were equally incapable and therefore had to cover up their mediocrity by the easier process of dabbling these "impressions" which have had such powerful effect upon all decadent art, even in architecture, household effects and photography.

In photography, the impressionists argue that we should see pictures just as the eye sees everything—that is only one small part at a time really distinct, all the rest being blurred and so "leaving much to the imagination." Others have gone farther, contending that the whole field, as in impressionist paintings, should be blurred; and the more the blurring the better the art. This form of "art-photography" goes so far that



a lens is no longer necessary. It suffices to cut a hole in, or punch the finger through, the crown of a felt hat and insert a piece of rough bromide paper at the brim end: the result, if the whole thing is done carelessly, being a negative which (when worked up with stump and charcoal) is capable of giving a picture in the highest form of artistic rendering possible to photography.

Where photography is deliberately made to give renderings different to those conveyed by the human vision there is no case for argument; but the matter is quite different where it is pretended that photographic pictures are unnatural if made microscopically sharp over their whole surface; for the reverse is the truth. The eye, although it cannot see two blades of grass or two needle points sharply at the same instant—and much less so the wide surfaces in the middle of photographs which are admitted as “natural” by photographers who imitate the impressionist painters—yet its functions are so instantaneous in the unconscious adjustments of the vision to all objects, near and afar and over the whole breadth of any expanse, that everything upon which the vision falls appears intensely sharp beyond the powers of the very best anastigmatic lens, with a pinhole stop, to delineate with equal crispness. It is quite true that when the eye regards an object with absolute fixity, then only does a minute portion of the angle covered by the eye appear sharp. No lens ever made would give such a minute field for the portion covered really sharply in relation to the whole of the field covered vaguely.

If we wish to imitate a normal vision when the eye unconsciously sees everything sharply and with almost instantaneous adjustments of focus and of the iris, then we must take the flattest-field lens procurable and use the smallest aperture to give our picture the nearest

approach possible to the unrestrained vision of healthy normal eyesight. Let us suppose the picture thus made in the camera, direct, to measure 5 feet by 3 feet and present it for examination to an advanced “impressionist”—to whom clean, sharp, objects in Nature and in pictures are a horror. The demonstration is then easy to prove that he can, with his own eyes, regard fixedly only that small fractional portion of the view which he would have allowed to appear as sharp in his own picture had he made the view himself. All the rest can appear as a blur in his vision, precisely as it would have done in the original scene. He sees only just as much of the one or the other as his peculiar notions of “art” allow him to do. We now introduce our mirror-like reproduction of Nature to a “brown-paper-ite” who insists on leaving so much to the imagination that there is nothing left that is worth seeing.

Here again our picture, representing as it does, Nature pure and simple, undistorted by faddish garbling, proves equally accommodating and our fuzzy friend proceeds to deal with our photograph as the highly-fashionable French and Italian impressionists have to do with open-air Nature before it is in condition to be transferred to their Salon canvasses. He screws down his eyelids until the picture is barely visible, then he closes one eye completely and squints with the other eye through his fist, held up as an impromptu eyeglass, or he squeezes his eyeballs for several minutes until his sight becomes dim, or utilizes various netted or perforated objects to aid in breaking up the “crudeness” of natural forms as thus they appear to such refined and cultivated visions.

In short, as all Nature is sharp, it is useless to quarrel with faithful reproductions of her beauties whether these be reflected in a mirror or in a micro-

scopically sharp photograph. If, on the other hand we make photographs which, in apish imitation of the present craze for impressionism, are to represent principally our "individual temperaments," as displayed by our ability to cripple Nature—rather than our efforts to reproduce truth and reality—then our pictures become a nuisance to those who *don't* want to know all about our peculiar temperaments, and to whom our gum fuzzytypes have no Whistlerism or suggestion of Puvis de Chavannes, but are simply spoilt photographs in which the very details that they delight to revel in are absent. It is only too easy to spoil the work of good lenses and good plates by careless and slovenly operations from first to last and to work up the result in a blurred impressionist enlargement; but such "pictures" only appeal to faddists, and not to those who value pictures for those literary qualities which may be studied by all—and through the temperament of each individual—including even the faddist imitator of the impressionists in oil-daubings.

When we are endowed with good healthy eyesight, able to enjoy all that is clear, bright, and sharp in Nature, it seems a sorry degradation of health to anticipate the failing sight of old age, or of sickly health, in those lugubrious photographs meant to imitate the crabbed and jaundiced views of God's Nature as "seen through the temperament" of "artists," and to which they have been forced, very often, to satisfy a fashionable faddism, but most often as a cloak for their inability to draw or to delineate truthfully; this entirely false coloring or kaleidoscopic stipple of some, or the ghastly "aesthetic" hues in others, likewise serving to cover up the incapacity of the modern colorist. For photographers to justify the debasement of their art because decadence is the "right thing" with those who now broom can-

vasses by the acre, is no indication of intellectuality. Photography can produce results far better than the average "painter": we have only to compare original photographs of objects with the photographic copies of paintings of those *same* objects and we at once see how flat, tawdry, and wanting in truth, are these latter. Truth in our day is often displeasing because it is a bald fact, and facts leave too little to the imagination. Photographers are often half-ashamed of pure photography that does not attempt to imitate the oddities and freaks in those paintings wherein genius and skill are absent.

To understand the mania for distorting truth as we see it in so many so-called "art" productions: built, sculptured, carved, drawn, painted, and photographed, requires a knowledge of the kind possessed by mental specialists. Mere votaries may have sound minds but the originators of the folly are certainly, very frequently, not far removed from mental disequilibrium.

Truth, whole truth, and nothing but truth is a good standard for photographers to follow in all but portraiture—for, as in oil-painting, commercial success requires elasticity in this latter branch. For all other photography the writer would suggest the use of the flattest-field anastigmat lens that is made, in always using the smallest aperture possible where all objects to be reproduced are not on the same plane; to always use, if possible, a support for the camera and to use slow, double-coated plates and to give liberal exposures to suit the deepest shadows or most nonactinic colors in the view. In mechanical subjects, or in copying, to use a pinhole stop in the anastigmatic lens and liberally expose for the darkest portions. Developer to be that which will produce the greatest density, in order to avoid repeated intensifications of the image.



## THE TREATMENT OF CHEMICAL FOG IN DRY PLATES.

BY W. S. DAVIS.



THE application of Potassium Bi-chromate in the various carbon and photo-mechanical printing processes is well-known to most practical photographers, but its value in removing chemical or light fog from dry plates is not apparently so well-known as it should be, although the fact was noted many years ago. The first communication upon the subject I remember reading, was an article reprinted in *THE PHOTOGRAPHIC TIMES*, of June, 1895, from the *British Journal of Photography*. The methods of manipulation therein described, were, however, too troublesome and time-consuming to be convenient, as the instructions required the plate to be passed through three separate baths, and two separate washings. The first bath was an acidulated solution of potassium bi-chromate of two and a half per cent. strength, in which the plate was immersed. On removal from this solution the plate had to be thoroughly washed, and then placed in a weak bath of potassium bromide, and after soaking in this, was transferred to a third bath of ammonia and water, after which it was again well washed, the whole manipulation requiring not less than thirty-five minutes, so the trouble involved was out of proportion to the benefit derived.

Later a simpler method was published in *The British Annual*, requiring but one solution, as follows:

Potassium bi-chromate.....	1 oz.
Hydrobromic or Hydrochloric acid .....	2 drs.
Water .....	10 ozs.

in which the plates were immersed for five minutes, then thoroughly washed.

Having on hand several dozen old plates, both plain and isochromatic, and not wishing to throw them away, the writer began a series of experiments to try and find a simple method of rendering them useful again.

The first method mentioned at the beginning of this article, was passed by as being inconvenient for practical use. The second one-solution method as quoted above, was simple enough, but the sensitiveness of the plates was reduced to such an extent as to greatly impair their value for general use.

The question then was, how to clear the plates without too great a loss of sensitiveness, and after many experiments, I have no hesitation in saying the formulas generally recommended, call for a much stronger percentage of bi-chromate than is necessary to remove any ordinary amount of fog due to age.

The plates used in the experiments were Cramer "Inst. Isochromatic," emulsion No. 3666, and "Crown," em. No. 16654, and in reply to a request regarding their age, the Cramer Company inform me the "Inst. Iso" plates were made in October, 1898, and the "Crown" plates in April, 1902, making the former over nine years old, and the latter nearly six, so it is not to be wondered at that the plates showed signs of chemical fog due to age, under ordinary treatment, although in passing I would say I have obtained good negatives on Cramer "Iso" plates which were over three years old, and on "Crown" emulsion still older, without special treatment.

Another lot of "Crown" plates were

also used in the experiments, which were between nine and ten years old.

Now for the experiments, which should be divided into two classes. First, the treatment of the plates before exposure to remove the fog in the film, and second, preparing the developer in a special manner, to remove as much of the fog as possible during development. Whether the first or second method will best serve the purpose, depends upon the condition of the plates to be treated. If they show but slight signs of fog after development, the second method (described later) will answer every purpose, but if the plates show very much fog after development with regular developer, the first method will be the only satisfactory remedy. For this purpose, prepare the following solution, which should be protected from strong light.

Potassium bi-chromate . . . . . 10 grs.  
Hydrochloric (or Muriatic acid) 5 min.  
Water (boiled or distilled) . . . . 4 ozs.

This gives a bath containing approximately one-half of one per cent. of the bi-chromate, which is strong enough for ordinary requirements, although where strong contrast is desired in the negative, the plates may be dipped in a bath containing one per cent. of bi-chromate.

When ready to prepare the plates, pour the solution into a glass or porcelain tray, taking care that the tray is perfectly clean and the solution free from sediment. Then immerse the plates (in the darkroom of course) for two minutes, taking care that the plates are well covered and the surface free from air bubbles, after which wash in running water for one or two minutes, or in four or five changes in a tray, when the plates will be ready to dry. The drying of sensitive plates without a properly ventilated drying-box or cupboard is generally a slow process, as if they are shut up in a tight box, the moisture from the wet

surface of the plates greatly retards the drying, but if the plates, after washing, are placed in a tray containing alcohol, for a few minutes and then put in a drying rack, they will dry in less than half an hour. As it requires but a few minutes to dip and wash each plate, a number can be prepared in a short time.

Using a bath of the strength recommended, the plates after dipping have a speed of about F32 Wynne meter plate speed system, or to put it another way, an Inst. Iso. plate after dipping has about the same speed as the Slow Iso., requiring about five times the regular exposure before treatment. If the bi-chromate solution is made twice as strong, or one per cent., the speed of a rapid plate is lowered to about F16 Wynne, requiring about twenty times the normal exposure, and with an increase in contrast.

Regarding the keeping qualities of the plates after dipping, I haven't as yet been able to prove how long the plates will keep in good condition, having generally used them soon after dipping, but I don't think there is any tendency to turn foggy again, although their sensitiveness may be impaired by long keeping.

A specimen of the results which may be obtained on a bi-chromated plate was made on a Cramer "Crown" plate, six years old, which had previously been dipped for two minutes in a  $\frac{1}{2}$  of 1% bi-chromate solution. The plate received an exposure of  $\frac{1}{2}$  second, stop F11, on a clear February morning, and was developed for four minutes in the Davis Daylight Developing Machine, with the following developer:

Metol . . . . . 8 grains  
Sodium sulphite (dry) . . . . 40 "  
Sodium carbonate (dry) . . . 40 "  
Water . . . . . 4 ounces  
Bromide potassium . . . . . 1 grain

Turning now to the second method,



that of the treatment of fog during development, a ten per cent. solution of potassium bi-chromate is prepared, to each ounce of which is added twenty minims (drops) of hydrochloric acid. Several drops of this solution are added to the developer just before using. This has a strong retarding and clearing action upon the plate, reducing the tendency to fog to a marked degree. A Cramer "Crown" plate nine years old was used in this case. The plate was exposed  $\frac{1}{2}$  second with stop F16 on a clear November day, and developed for ten minutes with Edinol developer (2 grains to the oz.) to each ounce of which was added about three drops of 10% bi-chromate solution. In some cases more may be added with advantage.

Perhaps the reader will say: I haven't any old plates, and if I had I wouldn't take the trouble to tinker with them. Well, that may be true, but there is another side to the matter, and that is in

adapting a rapid plate to take the place of a slow one for copying. Maybe the reader has tried at some time to copy a picture, such as an engraving or pen and ink drawing, where it was desirable to obtain a negative containing clear lines on an opaque ground, but having used an ordinary rapid plate, the negative turned out flat, with veiled lines on a translucent gray ground. This is where a bi-chromated plate will prove a satisfactory substitute for the special slow contrast plates made especially for copying, and which few amateurs keep on hand. For this purpose any rapid plate can be dipped when wanted, and the amount of contrast it is desired to obtain regulated by changing the strength of the bath, but for copying a 1% solution of bi-chromate will probably be found about right. If desired, the plates can be exposed as soon as they are surface dry, doing away with the trouble of drying in the dark.



(From the Portfolio of the 1907 Kodak Advertising Competition

J. B. Hostetter

# Editorial Notes



OUR last month's issue was made up too far in advance to chronicle the demise of A. Horsley Hinton, the Editor of *The Amateur Photographer*. Probably no one man has done more for the advancement of pictorial photography than Mr. Hinton, and his death at the early age of forty-four will leave a gap in the rank of earnest teachers almost impossible to fill.

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A recent visit to the annual exhibition of a camera club has led us to wonder if the reading amateur does not pay more attention to the articles dealing with processes and formulæ, the mechanical side, than to articles treating of the artistic. In the exhibition referred to, every print on show was good technically, and evidenced thought and experience in development, printing, and mounting. But considered artistically, one could only come to the conclusion that every print offered was hung, as a great number of the prints were exceedingly bad from the artistic standpoint, and could not, by any means, be classed as pictures.

Is this condition of affairs due to the fact that the average amateur pays no attention to the artistic side of the question, or are the articles written treating on this highly important part of photography, over the heads of the average reader? We do not believe this is so, as surely nothing could be clearer or more explicit than Mr. Poore's work on pictorial composition, and a number of

similar works we might mention. We believe the amateur in most instances has allowed himself to become absorbed in processes, to the neglect of the artistic side of the question. Too often have we had an amateur show us his collection of prints, and upon our finding one that was truly pictorial and telling him that it was good, have him exclaim "Is it? Why I never thought much of that," and he is utterly at a loss to see wherein it possessed greater merit than others of his collection. Adeptness in technique is of course essential, but to make the game worth while, due study and attention must be given to the artistic.

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Lack of uniformity in results in photographic manipulations is almost always due to the lack of knowledge as to the important part played by the temperature of the various solutions.

Every amateur should possess a thermometer and use it. We reprint here with the most instructive comments by T. Thorne Baker on the subject as given by him in a recent number of *Focus*.

"Every photographer ought to have a thermometer, and he ought to keep it in constant use. It is not only an aid to accurate work, but to successful work as well. The thermometer is simply an instrument with which we are able to measure how hot anything is. It consists essentially of a small glass bulb which is attached to a long piece of tubing of very fine bore, which in practice is all in one piece. The bulb is filled with mercury or "quicksilver," and the top of



the narrow tube is then sealed up. The tube is finally divided by means of a scale, which is sometimes a paper one, and sometimes is engraved on the glass itself.

Now, every known substance gets larger, or expands, when it gets hotter, and the early scientists showed that substances expand a definite amount for each definite rise in temperature. Consequently if we dip the bulb end of the thermometer in a warm solution the thin thread of mercury will rise up the tube, and if the bore thereof is uniform it will rise twice as high for a rise in temperature of 10 degrees as it will for a rise of 5, and so on.

In the Centigrade thermometer, which is more generally used by chemists, the plate on the tube at which the thread of mercury stands when it is just at the freezing point of water is marked 0, and the place to which it rises when the thermometer is placed in the steam of boiling water is marked 100, so that there are 100 degrees fixed between "freezing" and "boiling." The temperature of the air on a moderately cool day is about 14 deg. Centigrade, or 14 deg. C. as it is usually written. But the thermometer which is the best known in this country is that devised by Fahrenheit, and here we find "freezing" is marked 32, and "boiling" 212 on the scale. The temperature on a moderately cool day is somewhere about 60 or 65 degs.

If you want to convert degrees Fahrenheit into degrees Centigrade, first subtract 32, then divide the result by 9, and multiply this quotient by 5. To convert degrees Centigrade into degrees Fahrenheit, multiply by 9, divide by 5, and then add 32 to the figure so obtained. Thus 75 deg. C. =  $(15 \times 9) + 32$ , or 167 deg. Fahr., whilst 95 deg. Fahr. =  $(63 \div 9) \times 5$ , or 35 deg. C.

Now, what are the uses of a thermometer to a photographer? First of all, he must understand that the rapidity with which a developer acts varies enormously with the temperature of the solution, so that to get consistent results it is most desirable always to have the developer somewhere about the same temperature. Then, again, in the development of carbon tissues one is frequently told to have the water about 100 deg. F. for a properly exposed print, but perhaps at 110 deg. if slightly over-exposed. Many writers, knowing the lamentable dearth of thermometers amongst amateur photographers, tell you to have the water about as hot as the hand can bear—I have myself been guilty of this heinous crime. But now that this excellent movement of the Editor's has been put on foot to popularize this invaluable little instrument, accurate temperatures will doubtless be given in future.

The correct temperature for developing plates, summer or winter, is between 65 deg. and 70 deg. Fahr., and to prevent the blistering or frilling of the film the other solutions in use should not be much different. The temperature at which a new toning bath is used should invariably be noted, as differences in the warmth mean great variation in the results in some cases.

The thermometer enables you to work under precisely the same conditions as did the man whom you are trying to follow, and it also gives you the power to work under the same conditions a year hence as those you are working under to-day. It merely means a little notebook in the darkroom in which temperatures, and other things worth remembering, can be entered for future reference. A little trouble, perhaps, but uniformity is thus assured."

## ILLUSTRATIONS IN ADVERTISEMENTS.

*Address by James F. Tobin, at March, 1908, Meeting of the New York Advertising League.*



IT is a commonplace truism to say that pictures are the universal language, but all pictures do not appeal to all people. For instance, I was at the Academy of Fine Arts in Philadelphia one afternoon looking at a collection of reproductions of the old Masters. I noticed a young man there whose sartorial make-up led me to watch him. When we entered the room where the old Masters were exhibited, he gazed around with unmistakable disgust on his face. He turned to me and said, "Excuse me, Mister, can you tell me what these things is?"

I said, "Yes, they are the old Masters."

He looked around once more, turned on his heel and said, "Well, if dem's old Masters, me for the funny part of the Joinal."

Any particular picture appeals to more or less people in proportion to its possession of certain qualities. The greatest of these qualities is Truth and an essential part of Truth is simplicity.

In Art, properly so-called, a picture (as Van Dyke puts it) is an illusion of nature produced by a personality. That is to say that it is Nature presented by the individual view of the Artist. A score of artists may paint the same subject, but the result in every case will be different because each picture will show the individuality of the artist, and the particular phases of the subject which appeal most strongly to his personality will predominate in the finished work.

In illustrative work the artist is limited in his individual expression. A scene

is described by the author and the more nearly the artist can assimilate the author's ideas and put them into pictorial form the more successful will he be in developing a harmonious and perfect work.

In illustrating advertisements the artist is working in a still more limited sphere. In this work the object to be illustrated is of much more importance than the manner of illustration, and it is here that many artists, and good ones, fall short of success in commercial work.

Their academic training leads them into the error of placing too much stress on the carrying out of "high art" ideas. They overlook the vitally important fact that an advertising illustration has but one function, and that is to assist the advertisement in arousing in the beholder's mind the desire to possess the article advertised. Anything that does not add to the attractiveness of the advertisement from this standpoint is extraneous and weakens the effect it is desired to produce. The object to be advertised should be the Hamlet of the scene, in the centre of the stage, with the spot light on it.

The number of artists who appreciate the advertising value of an illustration is growing larger, but if we are to judge by the magazine advertising pages there is room for many more than we now have.

Isn't it possible that the defective illustrations we see are not altogether the fault of the artist? He has either one of two people to deal with generally. The advertising man or the advertiser himself. The advertising man (and in this august assemblage I venture a criti-



cism of advertising men in fear and trembling) is sometimes handicapped by knowing too much, that is by knowing too much that isn't so.

Full of knowledge, to overflowing he gives the artist the most detailed instructions as to *how* to produce the result at which he is aiming instead of telling him simply the *result* and let the artist supply the *how*. If the artist is not competent to do this, get another artist for there has never yet been a work of art of whatever kind that was worth anything, produced by the tinkering of a half a dozen people. But in all justice to both the artist and the advertising man, I think the greater number of pictorial crimes are committed when the manufacturer himself looks after the illustrations. Being accustomed to having his judgment looked on as infallible in the production of soap, sugar, sausages, brass clocks, or whatever he makes, he cannot understand why he should not dictate all the details of the desired work to the innocent, longhaired youth who makes pictures.

How often have we all seen an artist make a creditable composition and submit it. Then the man who pays the bill gets in his deadly work. Something he had forgotten must be added. Some things are in it which must be taken out. And all this without knowing in the least that the arrangement of the light and shade and the grouping of the objects are done in accordance with inviolable rules. And when the cuts are finally printed, they are enough to make angels weep.

I do not consider it any part of my duty to-night to convince you of the value of designs and illustrations in advertising. If you want to try an experiment showing the various and conflicting impressions produced by a description, try this; Take a drawing or

photograph of a strong profile face. Don't let your auditors see it. Supply them with a pencil and paper. Then describe as accurately as possible the general contour of the face and each separate feature. Repeat it several times and then have each one draw it as you repeat it the last time. None of those drawn will resemble the copy or each other. This shows how futile it is to try to convey an exact impression of an object's appearance by description.

Considering the importance of illustration, what should we illustrate and how should we do it. Broadly speaking, advertising illustrations may be divided into three classes.

First.—Pictures of the object to be sold.

Second.—Pictures showing the use of the article.

Third.—Allegorical or purely decorative designs.

In the first-class are pictures showing articles with a distinctly individual appearance, familiarity with which would lead to their selection when seen in a shop with other similar goods; and articles put up for the market in such striking packages as to be readily recognized.

In the second class (pictures showing the use of the article), I would put commonplace articles of universal consumption, such as soaps, wearing apparel, simple tools, etc.; the essential feature of such illustration being, to my mind, striking simplicity, the light and shade being centered about the object and everything else subordinate to it, and above all, freedom from artistic mannerism. The sketch should be made so cleverly that its cleverness is not seen.

In the third class, where neither a picture of the article nor its use is shown, the idea generally is to attract attention by the beauty of the embellishments.

The temptation here is to have the real purpose of the advertisement lost in the decorations.

Perhaps it might not be out of place to add a word or two about the various methods of reproducing drawings for use in a printing press.

The half-tone properly made with regard to the paper and presswork to be used, is unquestionably the method of giving the most life-like results. But judging from the results we see in magazines and trade journals, there is not enough thought given to adapting the cut to the requirements of the magazine. Half-tones as you know, are made by photographing the copy through a glass screen on which are ruled lines at angles to each other, varying from 60 to 200 lines or more to the inch. The finished cut therefore has a number of stipples to the inch corresponding to the cross lines on the screen. The finer the stipple, the greater the necessity for coated paper, good ink, and fine presswork. If any of these is wanting, the result is a botch. The best results are obtained by using the 175 and 200 screens exclusively on coated paper with good ink and press work. The 125, 133, and 150 will with care produce good results on supers, with fairly good ink and press work. For fast printing in the ordinary trade journal or the paper in the adv. pages of magazines (which you will notice is inferior to the paper in the magazines proper) no screen finer than 133 should be used. For common printing and newspaper work 60 to 100 can be depended on to fill up less than the finer ones.

One feature of half-tones, which more than any other, mars their appearance in publications is the use of cuts with vignette backgrounds where the printing conditions are not of the best. These cuts with vignettes should never be used except where they will receive good

make-ready and careful printing on good paper.

Where any doubts as to these conditions exists, an outline cut, that is with the half-tone screen cut away, or a square finish in which the screen is retained complete and surrounded by a line, should be used.

Line cuts when reproduced from properly made pen drawings are very effective for decorative work and illustrations of the use of articles. They have the great merit of printing on anything from blotter to the best enameled paper, but they are open to the criticism that they are always drawings, they lack the appearance of reality or photographic effect of the fine half-tone.

Combinations of half-tone reproductions of articles with decorations and embellishments in line make most attractive adv. illustrations. The engraving houses, that is the first-class ones are now making combination plates in which the half-tone and line effects are both etched together on one piece of copper and produce results which to the uninitiated appear little short of marvelous.

Just as I said about the artist, it is a good idea to submit an idea of the results desired, with samples of paper, etc., to a good engraving house and get the benefit of their expert advice in your cut troubles.

But whatever style of illustration you may use there is one final word I would say, use good ones or none at all. And remember that good drawings and engravings are like any other commodity of quality, they are expensive. It seems strange that the men who advocate taking high priced space, because of its quality, and securing high priced ad. writers, because of their quality, will endanger the success of the whole output by hunting up cheap artists and engravers to complete the work.



## SOME MAXIMS ON RETOUCHING.\*

COMPILED BY J. W. LITTLE.



HE modification of the features consists in altering the eyebrows, nose and mouth.

A long, narrow face should not be emphasized by the use of lines running up and down in retouching while a round face may be subdued by the use of vertical lines.

When small bits can be reduced by rubbing with a small piece of cloth on a toothpick, saturated with alcohol, it is usually better to do it that way than by scraping with a knife.

Objects may be brought into greater prominence by suppressing the tone of objects about them, or by raising the tone of the object itself. It is easier to accomplish this on a thin negative.

A soft and fully exposed negative requires less retouching, the diffusion covering minute facial blemishes and equalizing the lighting. The amount of retouching necessary may therefore be minimized by using a lens giving a dif-

fusion of focus, or by printing through thin sheets of celluloid.

If the subject has a freckled face, the use of orthochromatic plates will render less retouching necessary. Either a light yellow filter or a light yellow reflector should be used in making the exposure.

Dots, crosses, and commas are useful to suggest roundness, and cross hatchings and straight lines under eyes or on neck to suggest flatness.

Lights and darks should seldom be inserted where they cannot be accounted for by natural causes. This applies to portraits as well as to landscapes.

Lights may be reduced by pricking with the point of a needle, but the negative is likely to be rendered unfit for enlarging.

White paper is usually better than a mirror as a reflector in the retouching frame, except when working on very dense negatives.

A thin negative should be retouched in subdued light.

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\*["Some Maxims on Development," which appeared in the August, 1907, issue of THE PHOTOGRAPHIC TIMES, having been kindly received by a large proportion of the great army of photographers who are numbered amongst its readers, I have been encouraged to compile a similar compendium of hints on methods of retouching. If this meets with approval, perhaps it may be followed later by "Some Maxims" on various other subjects of interest to photographers.

As stated with respect to the compendium, published last August, a portion of the information given below is the result of my own experience, while much of it is gleaned from various sources. The subject is one which necessarily has long ago been pre-empted, and in consequence is one concerning which it is difficult to say much

that is new, and even if this were not the case, I think it will be agreed that for our present purpose a digest of old and tried expedients will prove the more useful. Probably, therefore, many, if not most, of the hints I have given are already known to photographers of experience, but it is hoped that to them, as well as to those who are but novices at the photographic pastime, this digest may at least prove valuable as a means of ready reference. The reader is referred to the superabundance of photographic literature now available for fuller information with respect to processes and details of procedure, the purpose here merely being that he may be given the hint as to a possible way of accomplishing a desired result, leaving it to other writers to supply him with the information of a technical character which he may require.—J. W. L.]

The hand should be supported during the process of retouching, to prevent moisture from adhering to the negative.

Should retouching be too heavy, it may be reduced by stippling with the point of a very sharp knife. If it cannot be made heavy enough, stipple with a spotting brush.

A negative will take lead better if dried before a fire a few moments before working on it. *Per contra*, some retouchers claim that when a negative will not take more lead the tooth can be restored somewhat by breathing upon the part through a small tube or roll of paper. Perhaps the better way is to apply a small quantity of retouching varnish over the work already done, and to let it dry thoroughly and again retouch.

Powdered pumice stone may be rubbed on where heavy retouching is to be done.

A little turpentine, or turpentine and resin will answer as a retouching medium, where there is but little work to be done; or, where retouching is to be done locally, a little resin may be rubbed on with the finger and dusted off, when there is not time to apply varnish and wait for it to dry.

As a rule, quick drying varnishes are much harder to apply evenly than those containing turpentine, which are necessarily slower in drying.

Greater care must be exercised in retouching very thin negatives and they should be printed from in a subdued light.

A yellow or pyro stained negative is difficult to retouch.

It is difficult to retouch a negative which has been hardened with alum or formaline, and one which has been fixed in an acid fixing bath is harder to retouch than one fixed in a plain hypo bath.

It is often better to make a positive from the negative and after removing defects from that to make from it an-

other negative, it being much easier to work on a positive than on a negative.

Usually, enough varnish should be put on at the first application, as a second application will not mix well with the first.

A negative, after being retouched, should be varnished to prevent the removal of the retouching while printing. For this purpose, however, a special varnish prepared for that purpose is more suitable than retouching varnish.

Where a negative can be corrected better by making another exposure, it should always be done rather than by resorting to doctoring.

A thin wash of water color will strengthen lights or hold back dark portions in portrait negatives.

A black dress or an under-exposed landscape may be held back by treating the glass side of the negative with matt varnish. Where but little density is required the varnish may be used alone and the edges softened by hatching with the point of a knife. If greater density is required, it may have mixed with it a drop or two of iodide, or of some aniline dye, such as aurantia, etc.

Black chalk or fine graphite, may be applied to the glass side of a negative, after the application of matt varnish, by using a small piece of cloth or a stump. The powder should first be rubbed on a hard surface with the point of a knife to reduce any grittiness it may contain.

The use of powder media for retouching renders a negative unfit for enlarging purposes.

A hard pencil is likely to leave scratches on matt varnish.

Use matt varnish and retouch on glass side when the general effect is to be strengthened rather than the details. This is particularly the case when retouching landscape negatives. In fact, a very soft pencil or even a brush, will often give better breadth in this class of work.



It is usually better, when clouds are taken with the negative and are too dense to print, to treat the landscape portion with matt varnish to hold it back while printing, scraping the varnish away at the sky line, and if necessary holding the landscape back further by using a black cloth bunched up and moved about as required.

Matt varnish is useful for strengthening the lights in clouds.

A very thin wash of blue water color may be applied to the glass side of a negative to alter tones, or red may be used where stronger lights are wanted. It should be applied with the finger tip and allowed to dry; then breathe upon it and remove the edges where not required. The glass should first be well cleaned by rubbing it with a cloth dampened with a little very dilute ammonia solution.

All fine retouching should be done on the film side; all broad retouching on the reverse side.

Before working up a negative, if much retouching is to be done, a trial print on platinotype or bromide paper should be made and worked up as a guide.

Matt varnish, papier minerale or tracing paper cannot be used on very thin negatives as they produce a mottled appearance. Finely ground celluloid is a good substitute.

Ground glass or matt celluloid will not do to work on when the negative is to be enlarged, as the pencil is only taken at the surface of the ridges.

A good quality of bond paper may often be substituted for papier minerale.

By the application of crayon on papier minerale, etc., on landscape negatives, the distance may often be lightened in tone and better perspective preserved.

Gum water is better than vaseline to make ground glass transparent when it is used to mask negatives.

Papier minerale may be made more transparent locally by treating it with turpentine 6 parts, Canada balsam, 1 part.

Tracing paper, ground glass, etc., is often useful upon which to retouch when it is desired to print in clouds over church spires, etc.

To repair a torn sky, dry well and scrape film away, then paint over with ground glass substitute, which may contain a little blue coloring matter if needed.

Skies may be suggested in broad sketchy work, such as prints on gum bichromate or large carbon work, by the use of linseed oil and turpentine on the back of the negative.

To block a complicated sky line, intensify with uranium and carefully remove locally from tree branches, etc., with a small brush and a weak solution of bicarbonate of soda, blotting it off after each application.

Before putting color on pinholes and scratches, apply a little mucilage and let it dry well.

To cover large patches of clear glass, soak a small piece of gelatine in cold water until limp, dissolve it with a few drops of hot water, and while still warm apply a drop to cover the bare glass. When dry, the spot may be retouched in the usual way.

A white background, when it shows shadows or creases, may be cleared by the use of matt varnish and black chalk or coloring matter.

An undesirable background may often be removed by resorting to the masking methods used in combination printing thus substituting a plain for a complicated background.

The details of a background may be obliterated by printing very dark, either by reducing the negative locally, or by printing on platinotype and holding back

the subject locally. Perhaps a more satisfactory way is to remove the print from the printing frame, place it between two sheets of glass, and sun it down locally.

The back of a negative may be smoked to block out skies, etc. and the soot removed where necessary.

When spotting with India ink, lamp black, yellow ochre, burnt sienna, etc, it should be mixed with gum water or gelatine solution, and applied in stipples with a very small brush. If the space is large, go over with the gum water first, and let it dry. It is a convenience to use a color which will match the negative as nearly as possible. The retouching may be finished with a pencil if desired.

For retouching bromide prints, add a little ultramarine to India ink. For brown tones add a little sepia, or sometimes a little Chinese white.

When a negative contains a defect in the background, such as an unsightly white stone sharply outlined, it may sometimes be scraped down and then retouched.

Reflections on pictures, furniture, etc., may often be removed by a knife or worked down with alcohol applied with a small piece of cloth or chamois skin on the end of a toothpick. Fine emery dust may be used in the same way.

Furniture in dark places may often be made to stand out by retouching or by the use of the knife.

When negatives are to be enlarged, many retouchers do all the work on an enlarged positive. This is particularly easy when the positive is made on negative paper.

A good retouching medium for bromide prints may be made by exposing a piece of the paper slightly, developing and washing it, then holding it over boiling water and scraping the gelatinous substance off. When required for use, dissolve it in warm water and apply it in stipples with a small brush.

Dark portions of bromides may be lightened with an ink eraser. If this is to be done locally, an erasing shield, such as is used by typewriter operators, is useful. The print should be dampened afterward.

Small pinholes may be removed from prints by pricking with a sharp needle or using the point of a small knife blade, then dampening the print.

Enlargements may be spotted with crayons instead of water colors.

When spotting prints with water colors the colors may be more easily applied by mixing them with a little oxgall, but the color cannot then be removed.

When prints are to be treated by water colors in natural colors, they should be full of detail and soft, but should be somewhat under-printed. Platinotypes are the most suitable for coloring and they should be well cleaned before applying the colors.





## MONTHLY FOREIGN DIGEST.

TRANSLATED BY HENRY F. RAESS.

## The Use of Green Light in Printing, by P. Villard.

The author made some interesting tests on the influence of green light on photographic papers containing tartaric acid. A sheet of this kind of paper was put under a stereoscopic negative and printed. One half of the negative was subjected to the action of green light and the other to violet. Under the green light a very good print was obtained, while the violet light print was completely fogged. The application of green glass for printing to obtain strong prints is herewith explained.

—*Photographisches Wochenblatt*, 1907, page 464, *Photographische Korrespondenz*, Jan., '08.

## The Manufacture of Wall Paper.—Printing Rolls by Photography.

Wall papers with textile designs are very much in vogue just now, and to imitate the peculiar texture of the various textiles has been a tax on the artists who are engaged in this work. Neither pencil nor brush are capable of faithfully reproducing the surfaces or colors. The camera which so accurately copies was called into service, but its application was fraught with many difficulties. To make a plate or cut for book-illustrating is quite a simple matter, as a flat surface is used, but to apply this process for printing endless rolls of paper with a continuous design is another thing, as cylinders have to be used. It is this cylindrical surface which caused much of the trouble. Seamless bronze or copper tubes are used for making the rolls. These are covered with a sensitized film (bichromated?) and the negative film stripped from the plate is placed around the roll. These are then exposed and

treated the same as any process block used for newspaper or magazine printing. The process was invented by two men at about the same time. Dr. Mertens and E. Rolffs. In details, the methods may differ, but the principle is the same. The above is only a rough description as to how the rolls are made, more details are not given, as the methods are a trade secret.—*Photographische Wochenblatt*, Vol. 32, No. 21.

## Ortol Developer for Lantern Slides.

Ortol is claimed by those who use it, to be the developer for negatives and paper positives. To our knowledge, no suitable formula has ever been published for lantern slides until now.

English.	A	Metric.
16 ozs.	Water	500 c.c.
1 dr.	Potassium metabisulphite	4.0
1/3 ozs.	Ortol	10.0
	B	
16 ozs.	Water	500 c.c.
2 ozs.	Sodium carbonate	60.0
3 ozs.	Sodium sulphite	90.0

For use mix equal parts of A and B and add a few drops of "hypo" solution, this hastens the action of the developer and increases the density.—*Photographische Chronik*, No. 63, July, '07.

## German News Item.

Photography along with other lines of business has felt the present depressed conditions of trade. This is true for Europe as well as for the United States. The price of wages has steadily fallen, and now we see an advertisement in the *Photographische Chronik* for a young and reliable all-around assistant who can also print for the munificent sum of thir-

ty marks (about \$7.50) per month, which makes about twenty-five cents per day.

It is said that republics are ungrateful, but monarchies seem more liberal, for a photographer who cleaned a statue (of Shakespeare) received the title of professor—of what?—from his Royal Highness, the Grand Duke of Saxony.

—*Deutsche Photographen Zeitung*, Vol. 31, No. 40.

Divided Solution Development, by Paul von Joannovich.

In this method of developing (*Der Amateur*, Vol. 4, No. 12, Dec., '07) the reducing agent (developing substance) and the alkali are not mixed as in the usual developer, but are kept separate. The advantages claimed are that great under-exposure will yield good results, and over-exposure can, through modifying the solution, be saved. The negatives also contain an unusual amount of detail, are soft and harmonious. There is also no danger of frilling. The method further is economical, rapid, and simple. Prepare the two following solutions:

English.		Metric.
	Solution 1.	
33 ozs.	Water	1000.c.c.
3½ ozs.	Sodium sulphite	100.0
75 grains	Hydrochinone	5.0
75 grains	Metol	5.0
	Solution 2.	
33 ozs.	Water	1000.c.c.
3½ ozs.	Potassium Carbonate	100.0

The plate is placed for thirty seconds in solution one, then after allowing the excess of the solution to run off, it is placed in the second solution for the same length of time, then rinsed and put into the fixing bath. As the plates do not require any watching, this work can be carried on practically in darkness. It makes no difference what the exposure was, thirty seconds is all that is needed. As the plates do not fog, they are suitable for intensification, if they require it.

Solution one can be used many times, but number two should be discarded after five or six plates. Films are manipulated in the same way. This system can also be used for lantern slides, bromide and gaslight papers. In case of known over-exposure, or where the image appears in all detail in solution one, it is better to use acetone instead of alkalies to prevent the negative from becoming too dense. Acetone is of special advantage in developing interiors.

3⅓ ozs.	Water	100 c.c.
2 drams	Acetone	8 c.c.
1—2 drops	Caustic Soda, 20%	1—2 drops.

The above solution gives fine blacks on lantern slides. Although the above formula can be used for slides the following is better.

	For Black Tones.	
	Solution 1.	
10 ozs.	Water	320 c.c.
1 oz.	Sodium sulphite	30.0
25 grains	Hydrochinone	1.50
25 grains	Metol	1.50
	Solution 2.	
13 ozs.	Water	400 c.c.
1⅓ ozs.	Potassium carbonate	40.0

Instead of the above solution 2, use the following solution 2.

	For Brown Tones,	
	Solution 2.	
13 ozs.	Water	400 c.c.
1 oz.	Acetone	30 c.c.

After developing eight to ten slides solution 2 should be discarded. Only about one-third of the usual exposure is necessary.

Rector Kiekert, of Elberfeld, tested von Joannovich's method (*Apollo*, vol. 14, No. 302, Jan., '08) with the following results: Acetone with and without caustic potash gave such poor results that this was not experimented with further. The length of time a plate remains in solution one is of little importance. But solution two can be used more dilute in which case the development may be con-



trolled. Comparing the usual method with the above two-solution idea, it was found that the two solutions gave better results with under-exposure as the plates had all the details possible without the high lights being hard, in other words, the negatives were soft, clear, and were suitable for intensification. In case of over-exposure, the old methods are better. Where a normal exposed plate after thirty seconds in each solution has not the required density, it should be rinsed, and the operation repeated. Several developing papers were tried, they required less exposure, and gave good results. To sum up, this method has the following advantages: It is economical, requires less time, plates and paper are clear and free from fog. Properly exposed plates can be developed in complete darkness. This is of value when traveling or with color sensitive plates. Under-exposed plates do not become hard and with intensification are better than when treated in the usual way, but with over-exposure, this method has no advantages.

#### The Height of a Meteor.

By means of photography, the height and distance of a meteor was determined at the observatory of Hildenberg. Two telescopes were set up 32 meters (102 feet) apart. These were used for photographing the object. On account of the

apparent difference in direction of the meteor in the two photographs, it was calculated that its distance was 190 kilometers (118 miles) and its height over the earth's surface 90 kilometers (56 miles). This is pretty good proof that at this height the atmosphere is sufficiently dense to render a body which is attracted by the earth and traveling with a speed of 42 kilometers (26 miles) per second incandescent through friction.

—*Photographische Korrespondenz*, Jan., '08.

#### Home Made Sensitized Post Cards in Various Colors.

A suitable water color pigment is added to a rather thin starch solution. Cards or sheets of paper are then painted with this mixture. If a few drops of phenol (carbolic acid) or some other antiseptic is added, the prepared cards will keep indefinitely. After drying, the cards are floated on a solution of potassium dichromate 15.0 grns. ( $\frac{1}{2}$  oz.) dissolved in 260 c.c. (9 ozs.) of water. Care should be taken that the bichromate solution does not get on the other side. After some minutes the cards are removed and dried in the dark. The average time for printing is six minutes to one hour according to the light. The printed cards require only washing in water. This brings out the picture.—*Die Photographie*, Vol. 12, No. 7, July, 1907.





(From the Portfolio of the 1907 Kodak Advertising Competition.)

*W. Gledhill.*

## THE KODAK ADVERTISING CONTEST.

**T**HE 1907 Advertising Contest of the Eastman Kodak Company possessed a far greater value than the securing of good pictures for use in advertising the products of the Eastman Company. Its value from an educational and artistic standpoint is exceedingly great, and of inestimable value to all photographers and illustrators who use other methods than photography. The results of this competition were a revelation as to the possibilities of graphic illustration by means of the camera when handled understandingly.

The pictures possess human interest far surpassing anything that could have been drawn or painted, for the subjects

were real live people, and not the imaginative creations of some artistic brain. Such pictures grasp and hold the interest of the reader and, when their story is pleasingly told, are most convincing.

Glance over the advertising section of any of the popular magazines, and see how important a part the camera plays in illustrating and in pictorially clinching the advertiser's argument. In many instances, the picture has been that of some charming bit of femininity and used often only to hold the attention in order that the accompanying text might be read.

Every one will recall the original Kodak girl who swept so daintily through the advertising pages some years ago, and who made you want to "take a Ko-



*H. O. Baird.*

(From Portfolio of the 1907 Kodak Advertising Competition.)

dak with you" just because one of its brothers had been seen in such good company. What could have better suggested the daintiness of a pocket Kodak than this picture? Having your attention and interest, it was a simple matter for the clever advertising manager to drive home the practical side of the question, and make you feel that life was not worth living, if *you* did not possess a Kodak, so you could keep step with the dainty Kodak girl.

There is scarcely a manufactured product that could not be most effectively advertised by means of photography, and the wonderfully clever pictures secured in this contest and so effectively employed by the Eastman Company can not but help to open up a large and exceedingly remunerative field for the artistic and energetic photographer.

The success attending this contest has encouraged the Eastman Company to

inaugurate a similar contest for this year, only the field has been broadened so as to include the amateur as well as the professional. The conditions have been made easier, and the number of prizes increased.

We urge our readers to study carefully the pictures reproduced of some of the successful entries, to note how simple they are, and how effective in their simplicity.

Many of you will want to enter this contest, and we urge you most heartily to do so. Even if you are not successful, you will have learned much of great advantage to you, and if you are successful, a most interesting and profitable field may be opened to you and your ever-ready camera.

The conditions of this contest appeared in our February issue, page 63.

*J. F. S. Howland.*

(From Portfolio of the 1907 Kodak Advertising Competition.)

# Notes and Extracts

YELLOW STAINS ON BROMIDE AND GASLIGHT PAPERS.—Lengthy development, imperfect fixing, and stale developer are amongst the things which cause yellow stains on bromide and gaslight prints, and their prevention is, of course, accomplished by developing rapidly with fresh solution, and keeping the prints well separated when in the fixing bath. These stains can, however, be removed, says the *Photo Revue*, by taking the prints out of the hypo bath, and, without washing them, exposing them to daylight for about twenty minutes. The stains will bleach during this time, and the prints are then proceeded with in the ordinary way.

\* \* \*

THE GERMAN PHOTOGRAPHERS' UNION will hold its 37th ambulatory meeting at Posen, from 24th to 28th August this year. There will be, as usual, connected with this meeting, a great Photographic Exhibition, under the Patronage of Her Majesty the Empress and Queen Auguste Victoria. Among the members of the Honorary Committee are the Chief President of the Province, His Excellency Von Waldow, first president, and the First Mayor of the city of Posen, Dr. Wilms, second president. The president of the Posen Photographers' Union, retired city commissioner of works Herr Grüder, has undertaken the direction of the Working Committee. The exhibition, to which every one will be admitted, will find, through the courteousness of the Governor of the Province, Dr. Von Dziembowski, a suitable accommodation in the Kaiser Friedrich Museum (Prof. Dr. Kaemmerer, Director). It will also be open to the general public, till 13th September. There seems to be every prospect that this new enterprise of the Union, which held its last year's meeting in Bremen, will prove a success. The programme, which will shortly be ready, will be forwarded gratis on application to the President of the German Photographers' Union, Karl Schwier, Weimar.

\* \* \*

THE CAMERA CLUB OF THE TWENTY-THIRD

STREET BRANCH, Y. M. C. A., held its annual dinner at the Oriental Restaurant, 3 Pell street, Chinatown, New York City, on April 4, 1908.

Thirty-seven members and invited guests assembled at 7.40 P. M. in the unique rooms and did ample justice to the dishes of Chinese food. The menu cards were photographic reproductions of Chinese writing with the interpretation in English. During the intervals between the courses the time was taken up by short speeches from the invited guests, and all enjoyed the evening on account of its peculiar surroundings. After dinner the party separated into groups and visited the various places of interest, including the Joss House, Chinese Theatre, and the stores. It was pronounced by all to have been a great success.

At the annual meeting of the club, held on April 6th, the following officers were elected and entered upon their duties:

President, Mr. Jack Braden; Vice-President, E. G. Dunning; Secretary, F. M. Ingalls; Treasurer, J. O. Sprague; House Committee, H. M. Wyckoff, Leonard Kaiser, J. L. Francis.

\* \* \*

*Editor of the Photographic Times:*

I do not usually believe it worth while to reply to criticism, thinking that in matters of taste, personal preference, etc., the other fellow has just as good a right to his opinion as I have to mine. Incidentally, I don't write for the purpose of getting into controversy.

When criticism is made of a statement of fact, and particularly when it has even a small basis of right, it seems to me only a matter of duty to those readers who honor me with their attention, to "speak up in meetin'."

I have heard considerable criticism orally,—have received some by mail, and have seen some in print—in a recent B. J.—regarding my second lens story, published in your February number.

I regret to have to say it, but one of these criticisms, at least, was justified. I am made to say in your columns—second paragraph, page 47.



"Another method for testing for flatness of field is to—etc."

The method given is a test for spherical aberration.

I am sending you the draft of my original manuscript, in which you can see how this error was corrected, and deduce that the copyist skipped the correction.

I should have seen it in re-reading the MS. I didn't. I, therefore, tender you my humble apologies, and beg forgiveness of those readers whose intelligence was rightly insulted at such a mistake. The sentence should have started.

"A method for testing for spherical aberration is to—etc."

I have sustained several criticisms, however, on other parts of the article, and upon careful consulting of the authorities, I can find no justification for them.

The duplicate exposure of two plates, one of which has been focused at the edge and another at the center on the same plane object—paragraph one, page 47,—and the comparison of the images for determination of curvature of the field, seems to be correct as far as I can learn. Taylor, in *Optics of Photography*, page 140—141 gives a similar, though visual, test.

The same author, page 145, gives the test for spherical aberration I noted in my article—viz.: the use of a stop, and a piece of paper to cover the lens, the same size as the stop, and making two exposures, one with the central and one with the marginal rays.

The test for chromatic aberration which I gave, and which has been objected to,—that of focusing on part of a printed strip lying flat, taking a picture and observing in the resulting negative if any line is sharper than that focused, is to be found so stated in *Photo-Miniature*, No. 36, page 566, where it is quoted from Mr. Bolas on the lens.

Taylor gives a similar test, although inverted, on page 137, *Optics of Photography*.

Finally I was called to task for my test for flare spot. I am told it is the test for ghost or false image. I am aware that there is a distinction between flare—and flare spot, and so stated. I am not aware that there is a distinction between flare spot, and ghost—I may be making myself liable to further correction, but I seem to have some authority behind me—note John Tennant in *Photo-Miniature*, No. 1, page 11, who uses two terms flare-spot and ghost as meaning the same thing, and Tay-

lor, already quoted, in his chapter on flare and flare spot. Both these gentlemen advocate the same test—visual examination of image of a bright flame, which I gave in my story on your page 48.

Not take up any more valuable space, I should like to say once more, that I am very sorry so bald an error as the one noted crept by me. I am glad to have it pointed out, and to acknowledge it. The other criticisms, however, do not seem to me to be well founded, for the reasons and authorities quoted.

Believe me,

Faithfully yours,

C. H. CLAUDY.

\* \* \*

THE INTERNATIONAL EXHIBITION OF PHOTOGRAPHIC ART, decreed by the Amateur Photographic Society of Amsterdam, Holland, will be held in the Municipal Museum, August 1—31, 1908.

The object of the exhibition is the promotion of photographic art.

Only such work will be accepted as shows good technical finish, and from the choice, the lighting or the arrangement of the subject possesses an artistic character (Landscapes, genre, studies, portraits).

Every photograph must be framed or glass-covered, and bear on the back the name and address of the maker, the title of the subject, and the necessary particulars about the process used: Every process is admitted.

All sizes are admitted and the number of photographs is unlimited.

Although photographs, which have been previously exhibited will be admitted, preference will be given to new work. No exhibit or part of exhibit can be removed before the close of the exhibition.

Exhibition space will be free, and no expenses will be charged, with the exception of the carriage both ways.

Applications for entry, stating the number of photographs to be exhibited must be sent before June 1st to:

The Secretary of the Amateur Photographic Society, office of the International Exhibition of Photographic Art, Spui, corner Handboogstraat 2, Amsterdam, Holland.

This address must also be used for all correspondence, inquiries, etc., pertaining to this exhibition.

All applicants will receive address-forms for their exhibits.

Exhibits must be addressed to: The International Exhibition of Photographic Art, Municipal (Suasso) Museum, Amsterdam, Holland, and arrive before or on July 15th, 1908.

All photographs, whether accepted or not, will be returned within 14 days after the close of the exhibition.

A Jury of Admission, elected by the Committee and composed of experts in the different branches of photography and art, will decide whether or not the photographs will be admitted.

The names of the members of the Jury will be made known before July, 1908.

The decision of the Jury is final.

Before the opening of the exhibition the senders will be informed whether or not their photographs have been admitted.

Awards of different rank will not be given; but every sender, whose photographs have, wholly or partly, been deemed worthy by the jury to be admitted to the exhibition, will be given a large artistic remembrance-plaque.

The Amateur Photographic Society insures all photographs sent against fire and takes all possible measures to prevent any damage being done, without, however, any further responsibility whatever.

Every exhibitor receives a season-ticket of admission, which is strictly personal.

In all matters not provided for in this programme, the Committee, advised where necessary by the Jury, decides.

Further particulars may be had by writing the Secretary, A. Van Dijk, Amsterdam, Holland.



TAKEN WITH VOIGTLÄNDER'S COLLINEAR LENS.



# Items of Interest

SPRINGTIME, THE BEGINNING OF AMATEUR CAMPAIGN, makes it advisable for those aiming at perfection of their photographic work to thoroughly examine their photographic outfits. The lenses, the most important part of a camera, require the greatest attention, being chiefly the cause of unsatisfactory pictures as regards their sharpness of definition, depth, brilliancy, etc. Through the courtesy of the well-known firm of Voigtländer & Sohn, 225 Fifth Avenue, New York City, we are enabled to reproduce on page 158 a fine example of the quality of the work with their Collinear lens. A copy of their latest catalogue will be sent on request.

\* \* \*

WE ARE ADVISED that, beginning with the March issue of *American Photography*, the publication office of the magazine will be removed to No. 6 Beacon street, Boston, Mass. Mr. Frank R. Fraprie will hereafter have entire charge of the management.

\* \* \*

THE NORTHERN PHOTO SUPPLY Co., dealers in photographic materials, have moved to newer and larger quarters at 316-318 Fourth Ave., S. Minneapolis, Minn. They are better equipped than ever to fill your orders.

\* \* \*

THE CAMERA CLUB OF MOUNT VERNON, N. Y., have had the work of the Photo-Pictorialists on exhibition and great interest was manifested in the work of this group of skilled artistic amateurs. The club is in a flourishing condition and, with the opening of the outdoor season, the members are planning for a spring campaign that will add much to the pleasure of the members.

\* \* \*

MESSRS. TENNANT & WARD, publishers of *The Photo-Miniature*, *The American Annual of Photography*, and various other photographic publications, advise us that their offices

are now located at No. 122 East 25th Street, New York.

They also announce the publication of a new Year Book, *The Annual of Photography*, 1908, which will incorporate a well-known reference book, *Figures, Facts and Formulae of Photography*, heretofore published separately. The new Year Book will be ready early in May.

\* \* \*

MR. J. B. PELGRIFT, the well-known and popular outside man, who for many years successfully represented the Anthony & Scovill Co., and who was recently with the Geo. Murphy Company, has identified himself with the house of G. Gennert, of 24 E. 13th Street.

The house of Gennert are to be congratulated in having secured the services of "Ben" Pelgrift.

\* \* \*

THE 1908 *Century Catalogue*, advance copy of which we have just received, is an excellent indication of "Century Quality." It is most artistically gotten up and printed, and is well in keeping with the high grade of cameras it describes. Copies will be mailed free by the Century Camera Division, Eastman Kodak Company, Rochester, N. Y.

\* \* \*

THE SENECA CAMERA MFG. Co. Rochester, N. Y., have prepared a beautiful catalogue for 1908, which is well worth writing for. A copy will be sent to anyone making the request at the address above mentioned. The head of the beautiful Indian maiden adorning the cover makes a charming subject for framing.

We note that a new camera has been added to the Pocket Series, and improvements have been made in their line of View Cameras. The catalogue gives full particulars, and a copy should be obtained before investing in your new outfit.

IN OUR APRIL ISSUE, the prices of the Isostigmar lens were incorrectly quoted. The prices of 4x5 run from \$18.00 to \$28.00, as correctly noted in the advertisement of this issue.

\* \* \*

PROFESSIONAL CYKO.—There seems to be a lack of understanding regarding the names by which the different surfaces of Professional Cyko are distinguished. Many photographers in ordering or purchasing Cyko from a dealer ask for Studio Cyko when they really refer to Professional Cyko. It will be well to bear in mind that Professional is a grade of Cyko intended for studio portrait work and that this grade of Cyko is made in four different surfaces designated as follows:

Glossy (Glossy Surface)—The surface similar to gelatine printing-out paper.

Studio (Matte Collodion Surface)—Or as some designate it velvet surface.

Semi-Matte (Smooth Platinum Surface.)

Rough (Rough Platinum Surface.)

All of the foregoing surfaces are also furnished on double weight stock which does not require mounting.

There is another matter in connection with Professional Cyko that should be thoroughly understood and that relates to Sepia Prints now so popular with the photographer and with the public at large. No re-developer should

be used other than the Cyko re-developer or a re-developer compounded according to the formula recommended by the manufacturers, which formula is as follows:

#### RE-DEVELOPER (STOCK SOLUTION).

##### Solution A. (Bleacher.)

Water ..... ½ gallon  
Potassium Ferricyanide..... 1 ounce  
Potassium Bromide ..... 1 ounce

For use take one part of stock solution to two parts of water, then add one drop of Aqua Ammonia to each two ounces of dilute solution.

##### Solution B. (Re-developer).

Water ..... 16 ounces  
Sodium Sulphide(not Sulphite) 1 ounce

For use take one part of stock solution to 15 parts of water.

Too much stress cannot be laid on the fact that for re-development the prints should be of a rich blue black tone a shade darker than necessary when the print is to remain black and white. All traces of hypo must be removed from the black print before placing in bleaching bath, otherwise the image will disappear entirely and will not return in the re-developing bath. Insufficient washing will also produce white spots in the re-developed print. If the print is allowed to remain in the re-developing bath longer than one minute it is liable to blister.



(From Portfolio of the 1907 Kodak Advertising Competition.)

W. B. Stage